Edexcel GCE

Music Technology

Advanced
Unit 3: Music Technology Portfolio 2

Release date: Friday 11 September 2009
Time: 60 hours

Paper Reference
6MT03/01

You must have:
A copy of the original recording as specified for Task 3A

Instructions to Teachers

- Task 3A must be presented as Track 1, Task 3B as Track 2, and Task 3C as Track 3 (or Tracks 3–8 if Composition Brief 1 is chosen).
- Centres must retain backup copies of all candidate recordings and proprietary software files for Task 3A.
- The complete portfolio, comprising Tasks 3A, 3B and 3C must be presented for assessment as stereo recordings on ONE AUDIO CD, along with the logbook and declaration document with Section A (Logbook) and Section B (Declaration form), completed.
- Centres are reminded that each candidate submission should be presented on a separate CD (NOT on MiniDisc™ or cassette tape) and this must be clearly marked with the paper reference number (6MT03), centre number, candidate name and candidate number.
- CD's should be checked before sending, and packaged so they will not be damaged in transit.
- **The CD and Logbook with signed Declaration form must be sent to the examiner to arrive by 15 May 2010.**

Instructions to Candidates

- Complete **all THREE** tasks.

Information for Candidates

- The total mark for this unit is **120**.
- Task 3A: Sequenced Integrated Performance (40 marks)
- Task 3B: Multi-track Recording (40 marks)
- Task 3C: Composing Using Music Technology (40 marks)

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Controlled Conditions

Unit 3 has three tasks within the Music Technology Portfolio: 3A – Sequenced Integrated Performance, 3B – Multi-track Recording and 3C – Composing Using Music Technology. There is also a logbook that must be submitted along with the portfolio.

The requirement for 'Controlled Conditions' does not mean that a submission has to be done, from start to finish, under close supervision in the school or college music technology department. It can broadly be divided into two processes, '**research and preparation**' and '**writing**', with only the time spent on the writing part of the process counting towards the maximum of 60 hours stated in the specification.

Research and preparation

Broadly speaking, this is any work that is done prior to completing the final artefact to be sent to the examiner.

Research and preparation *can be done outside the centre*. There is no time limit to it. The results can be recorded in writing or electronically, and can be taken in and out of the centre and referred to during controlled writing time. However, the teacher *must* inspect them, and be satisfied that they are the student's own work.

Task 3A: Sequenced Integrated Performance

Research and preparation will include time spent working out the parts from the original audio track; developing music production skills using the sequencing/Digital Audio Workstation package; experimenting with timbres, recording techniques, effects and processing; researching the original track; practising the parts to be played into the sequencer and rehearsing the live performers.

Task 3B: Multi-track Recording

Research and preparation will include time spent studying the track to be recorded, preparing and rehearsing the ensemble to be recorded, checking and testing equipment, developing microphone technique and placement, testing levels and getting everything set up and prepared ready for the actual recording process, listening to the original and deciding on what effects and processing have been used, experimenting with music production techniques and mixing.

Task 3C: Composing Using Music Technology

Research and preparation will include time spent listening to music in styles that exploit technology; studying the briefs and making a choice; planning the approach to meeting the brief; practising techniques of synthesis, sampling, creative effects use and other sound manipulation; exploring fully the range of possibilities offered by your software and plug-ins; experimenting with suitable melodic, harmonic and rhythmic ideas; working with texture, instrumentation, and form; working out rough drafts of the composition.

Writing

Broadly speaking, this is any work involved in completing the final artefact to be sent to the examiner.

Students have a maximum of 60 hours writing time. Teachers must keep a written record to ensure that each student's writing time has *not been exceeded*. The 60 hours may be split across the 3 tasks as appropriate – the 20 hours per task as stated in the specification should be used as a guide, but is not compulsory – it is the 60 hours **total** for the whole portfolio which must not be exceeded.

Writing time will take place inside the centre, either in timetabled lesson times or outside them, as most convenient to all concerned. It must be under supervision.

Task 3A: Sequenced Integrated Performance

Anything that will form part of the final recording sent to the examiner is considered to be part of the 'writing' of the task. This includes: input of notes into the sequencing package or subsequent editing of any data, including the editing of timbres, pitch, rhythm, controller information; the recording of the live vocals and other parts; work on effects, EQ, dynamics processing and other aspects of the final mix. The final bounce (mixdown) to a stereo audio file of the finished sequence is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 3B: Multi-track Recording

Anything that will form part of the finished audio track to be sent to the examiner falls under 'writing' time. This will include the recording of the musicians, any subsequent editing including trimming tracks, level setting, adding effects and processing, mixing and mastering. The final bounce (mixdown) to a stereo audio file of the finished recording is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 3C: Composing Using Music Technology

Anything that is input into the final track to be sent to the examiner falls under 'writing' time. This will include time spent inputting all the ideas the candidate has come up with during the preparation time and any subsequent alterations, editing and additions made to the final composition. It will also include synthesis, editing timbres and voices, manipulation of sounds, sampling work and effects use and processing. The final bounce (mixdown) to a stereo audio file of the finished composition is also considered 'writing' time, though preparing and burning the CD for submission is not.

Logbook

The completion of the logbook does not contribute to the 60 hours limit, but it must be completed under limited supervision.

Declaration Form

Candidates must sign the declaration form located on page 16 of the Logbook stating that the work is their own. Teachers will not countersign the declaration if the work appears not to be original.

Task 3A: Sequenced Integrated Performance

Stimuli

- **Superfreak (Rick James)** Motown 37463-5405-2 (Street Songs)
- **Heart of Glass (Blondie)** EMI 7243 4 94996 2 1 (Atomic: The Very Best Of Blondie)

Using the original recording as your stimulus, you are required to produce a sequenced integrated realisation of **one** of the songs listed above.

You are required to recreate a complete authentic realisation of the original song, including all vocals, instrumental parts and production features heard on the original recording.

This is predominantly an aural task, and no score has been included. You may work from a score if you wish, but be aware that scores of Rock and Pop songs often are incomplete or inaccurate.

You should try to match timbres and performance details as closely as possible to the original recording, and you **must** record a live performance of the **lead vocal part** and integrate this into the final mix. The original vocal may be transposed for either male or female voice. You may record **up to three** live audio tracks (including lead vocals). The backing vocals may be recorded live or sequenced using appropriate techniques and timbres.

It is not appropriate to use pre-programmed audio or MIDI loops in this task.
You should not sample audio from the original recordings.

You should submit your completed performance as Track 1 on your Music Technology Portfolio 2 CD

(Total for Task 3A = 40 marks)

Task 3B: Multi-track Recording

Make a recording of a piece of music of your own choice in a style relating to Area of Study 3: The Development of Technology-based Music.

You must record a piece of music that has been made available for general release, or an accepted rock, pop or jazz standard. It may **not** be an original student composition.

Your recording must include four acoustic and/or orchestral instruments (Topic A) **or** four percussion instruments (Topic B).

Stimulus material may be arranged to meet the specification requirements and availability of resources but the arrangement will not be assessed.

Your recording should:

- last between 3 and 5 minutes
- use a minimum of 12 tracks
- have a minimum of eight tracks captured using microphones
- use DI capture where appropriate
- make use of overdub techniques
- use only live musicians, and contain no MIDI sequenced performances
- be a noise-free stereo production, with use of appropriate effects, EQ and dynamic processing.

You should submit your completed recording as Track 2 on your Music Technology Portfolio 2 CD

(Total for Task 3B = 40 marks)

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Task 3C: Composing Using Music Technology

Choose ONE of the following briefs, and compose an original piece as instructed.

Music technology must be central to the piece that you compose. You may use a range of resources including amplified, electronic and virtual instruments, samples, MIDI, acoustic and orchestral instruments and voices.

Use a range of programming techniques to control, manipulate and edit the sounds you choose.

Create a high quality stereo recording of your composition that pays attention to all aspects of production – capture, balance, blend, EQ, dynamics, stereo field and FX.

COMPOSITION BRIEF 1

Livin' The Dream

You have been commissioned to write the music for six separate scenes in a new cartoon, featuring Zee-T, a talented young recording engineer and musician starting to establish himself in the world of music production. The style of the cartoon is contemporary, fast-paced; he is dynamic, energetic, humorous and dedicated to his work.

The music you create must show variety in order to reflect the mood and content of each scene correctly. You must follow the timings given.

You are to compose SIX SEPARATE tracks lasting a total of three minutes as outlined below:

Section	Length (in seconds)	Images
1	**30**	**Opening titles/theme tune.** The images show Zee-T in a variety of situations; tuning his guitar and playing a few licks, concentrating behind the desk working on a mix, smiling while cleaning his skateboard, relaxing and laughing at home with a few friends.
2	**30**	**The Journey.** Zee-T skates through London's parks on the way to an important interview at West Sound Studios; the boss has heard of his work and wants to see if he can cope with the demands of the job – this could be his big break!
3	**30**	**The Interview.** Zee-T arrives, and has to wait in reception. He is confident on the surface, but also very nervous underneath. The wait goes on, he's trying not to get uptight, and finally he's called in. As he sits down and starts answering questions, he gets more comfortable and begins to enjoy himself – this is what he does best, talking about his passion for music and recording. By the end, he feels he's made a good impression. The boss tells him he'll be in touch later.
4	**20**	**Bust-up!** He arrives home excited and impatient. He can't phone his friends, he needs his phone to be free for the call he's waiting for. He texts a few friends, he's pacing around, really nervous now. The phone rings – it's his girlfriend: Oh no! He was supposed to meet her for lunch and has forgotten completely! There are strong words and accusations. Zee is left feeling really low and not sure how to patch things up, then the phone rings again...Yes! He's got the job, he starts tomorrow! The scene ends with him jumping for joy, calling his friends and sharing the good news.

5	**40**	**The First Session.** Zee is setting up and rigging for crusty old rockers Übergrunt. They are giving the young lad a hard time, moaning about everything; the in-house producer unexpectedly can't make it until later, Zee is on his own to finish the session. He's sure he's getting a great sound, but Übergrunt just keep criticising. It's stressful but Zee-T keeps his cool and gets some takes that he's happy with. However, the drummer's still giving Zee a load of abuse when the boss and the in-house producer turn up: his heart is thumping as he plays the recordings, everyone is stony-faced. The boss's grimace turns into a broad grin – everyone is laughing and shouting. It's all been a set-up, a test of Zee-T's work under pressure! They all go to a nearby bar to celebrate, and Zee calls his girlfriend to explain what's been going on. She's a *big* fan of Übergrunt, so she has to forgive him and comes to join them.
6	**30**	**Closing Scene & Credits.** The closing scene sees Zee-T in various situations in the studio, working with high profile artists like pop divas Babes Allowed and hip indie band Coolday, and jamming with his own band. He's always active, smiling, involved and energetic. The boss gives him a smile and a nod as the final credits roll.

You are advised to listen to a variety of television and film music, and to be aware of the importance of themes in different contexts.

The composition must contain at least SIX separate instrumental/vocal parts.

You should make creative use of music technology to both develop your composition, and to produce a good quality recorded realisation of your composition.

You may use any combination of MIDI (GM, non GM, and original timbres), samples and/or live audio tracks/instruments/sounds within your composition. You may utilise atmospheric sounds and electro-acoustic effects in addition to conventional instrument timbres. Original sound creation (using synthesis and sampling) is encouraged.

The emphasis must be on the music, NOT sound effects. Candidates are reminded that this is a composition task, not a remix or arrangement task.

Any samples that you have used should be credited in your Submission Booklet with details of any processing, and the source of the samples (whether they are from a commercial set or are self-recorded).

You should submit your completed composition as Tracks 3–8 on your Music Technology Portfolio 2 CD.

(40)

COMPOSITION BRIEF 2

Alone

Create a composition using the poem *Alone* by Maya Angelou. You are advised to study the text and its meaning carefully.

Alone

Lying, thinking
Last night
How to find my soul a home
Where water is not thirsty
And bread loaf is not stone
I came up with one thing
And I don't believe I'm wrong
That nobody,
But nobody
Can make it out here alone.

Alone, all alone
Nobody, but nobody
Can make it out here alone.

There are some millionaires
With money they can't use
Their wives run round like banshees
Their children sing the blues
They've got expensive doctors
To cure their hearts of stone.
But nobody
No, nobody
Can make it out here alone.

Alone, all alone
Nobody, but nobody
Can make it out here alone.

Now if you listen closely
I'll tell you what I know
Storm clouds are gathering
The wind is gonna blow
The race of man is suffering
And I can hear the moan,
'Cause nobody,
But nobody
Can make it out here alone.

Alone, all alone
Nobody, but nobody
Can make it out here alone.

Maya Angelou

Compose a continuous piece of music that lasts THREE MINUTES.

Your composition may take the form of a song (which must include recorded vocals), or a piece of contemporary music using audio samples created from recorded extracts of the text.

The composition must contain at least SIX separate instrumental/vocal parts.

You should make creative use of music technology to both develop your composition, and to produce a good quality recorded realisation of your composition.

You may use any combination of MIDI (GM, non GM, and original timbres), samples and/or live audio tracks/instruments/sounds within your composition. You may utilise atmospheric sounds and electro-acoustic effects in addition to conventional instrument timbres. Original sound creation (using synthesis and sampling) is encouraged.

The emphasis must be on the music, NOT sound effects. Candidates are reminded that this is a composition task, not a remix or arrangement task.

Any samples that you have used should be credited in your Submission Booklet with details of any processing, and the source of the samples (whether they are from a commercial set or are self-recorded).

You should submit your completed composition as Track 3 on your Music Technology Portfolio 2 CD.

(40)

COMPOSITION BRIEF 3

President Obama

In January 2009, Barack Obama was inaugurated as president of the United States, the first African-American in the White House. The United States has come a long way since the slavery of the 19th century, the racist attitudes of the early 20th century, the Civil Rights Movement and the end of segregation during the 1960s. There have been many struggles on the way, and activists like Martin Luther King and Malcolm X have dedicated their lives to the cause.

Is this the start of a new understanding, a new freedom? Or is it just a small concession while the real control lies elsewhere, away from the public face of the politicians? What will be the impact at a difficult time in world politics? Will the new president bring a new perspective?

Create a composition that makes use of digital audio samples of speeches, news reports and other relevant material, e.g. public information bulletins and debates, or excerpts read out from newspaper articles, and incorporate them creatively into an original composition that reflects your own feelings on these matters.

Using music technology software, incorporate a minimum of 6 samples of words and/or phrases within your composition. You must use a range of editing features to manipulate your samples and create new sounds and textures.

Compose a continuous piece of music that lasts THREE MINUTES.

The composition must contain at least SIX separate tracks/parts.

You should make creative use of music technology to both develop your composition, and to produce a good quality recorded realisation of your composition.

You may use any combination of MIDI (GM, non GM, and original timbres), samples and/or live audio tracks/instruments/sounds within your composition. You may utilise atmospheric sounds and electro-acoustic effects in addition to conventional instrument timbres. Original sound creation (using synthesis and sampling) is encouraged.

The emphasis must be on the music, NOT sound effects. Candidates are reminded that this is a composition task, not a remix or arrangement task.

Any samples that you have used should be credited in your Submission Booklet with details of any processing, and the source of the samples (whether they are from a commercial set or are self-recorded).

You should submit your completed composition as Track 3 on your Music Technology Portfolio 2 CD.

(40)

(Total for Task 3C = 40 marks)

TOTAL FOR PAPER = 120 MARKS